

# MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 19.]

SATURDAY, MAY 8, 1858.

[PRICE 3D.]

## Musical Announcements.

### HER MAJESTY'S THEATRE.

Les Huguenots.—By Desire.

THIS EVENING (Saturday, May 8) will be repeated Meyerbeer's grand opera,

#### LES HUGUENOTS.

Il Conte di Sin Bris .. .. .	Sig. Belletti.
Il Conte di Nevers .. .. .	Sig. Aldighieri.
De Cosse .. .. .	Sig. Mercourail.
Tavannes .. .. .	Sig. Annoni.
De Retz .. .. .	Sig. Borchardt.
Meru .. .. .	Sig. Castelli.
Head of Night Watch .. .. .	Sig. Albelda.
Raoul di Naagis .. .. .	Sig. Giardini.
Marcello .. .. .	Sig. Violetti.
Marcarita di Valois .. .. .	Mdlle. Ortolani.
Urbano .. .. .	Mdlle. Lucioni Landi.
Dama d'Onore .. .. .	Mdlle. Ghioni.
Valentina .. .. .	Mdlle. Titiens.

Conductor—SIG. ADRI.

To conclude with the new Ballet, FLEUR DES CHAMPS: by Mdlles. Pocchini, Annetta, and M. Durand.

A limited number of boxes have been reserved to the public, price 21s. and 31s. 6d. each, and may be had at the box-office at the theatre.

### HER MAJESTY'S THEATRE.

On Tuesday next, May 11, will be represented Mozart's chef-d'œuvre, DON GIOVANNI. Donna Anna, Mdlle. Titiens; Donna Elvira, Mdlle. Ortolani; Zerlina, Mdlle. Piccolomini; Don Giovanni, Signor Benevenuto (his first appearance this season); Leporello, Signor Belletti; Masetto, Signor Aldighieri; Il Commendatore, Signor Violetti; and Don Ottavio, Signor Giardini.

To increase the effect of the majestic finale to the first act, including the chorus, "Viva la libertà," all the principal artists of the establishment have consented to lend their assistance. In addition to the music restored last year, Mdlle. Titiens will sing the grand aria, "Crudele! ah no mio bene," hitherto omitted.

On Thursday next, May 13, an Extra Night will be repeated IL TROVATORE. Leonora, Mdlle. Titiens; Azucena, Madame Albini; and Marico, Signor Giardini. With entertainment with the new Ballet, in which Mdlle. Pocchini will appear.

On Friday, May 14, an Extra Night, DON GIOVANNI will be repeated.

Applications to be made at the box-office at the theatre.

### WILHELMINA CLAUS.

WILLIS'S ROOMS.

Madame SZARVADY (Wilhelmina Claus) has the honour to announce that she will give her FIRST MATINEE MUSICALE, at the above rooms, on Monday morning next, May 10, commencing at 3 o'clock, assisted by M. Sainton and Signor Piatti. Reserved seats, half-a-guinea; unreserved, 7s., to be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street.

### THE ORCHESTRAL UNION,

Under the direction of MR. ALFRED MELLON, can be ENGAGED for Morning or Evening Concerts throughout the Season. For terms apply to Mr. Woolgar, The Vale, King's-road, Chelsea.

### MR. GEORGE CROZIER (Tenor)

will accept ENGAGEMENTS to SING at Morning and Evening Concerts on and after the 22nd inst.—18, King-street, Bloomsbury, W.C.

### CRYSTAL PALACE.

BAND OF THE FRENCH NATIONAL GUARD.  
Their first appearance in this country.

This Military band, consisting of Thirty Performers, will visit the Palace on Monday next, the 10th inst., in full uniform, and give a performance of Music in the Centre Transept.

#### PROGRAMME.

Part I.—1. "God save the Queen." 2. English March: cornet solo, M. Marie Marie. 3. Selection from *I Puritani*, with cornet solo by M. Hottin (Bellini). 4. Grand descriptive March, "Battle of the Alma," introducing the Bugle Calls of the French Army. "Le Reveil," "Les Tirailleurs," "La Bataille," "La Victoire à nous," trombone solo, M. Harndoff Marie. 5. Quadrille, *Rose of Castile* (Balfe).

Part II.—1. French March, with variations, for the "petit bugle soprano," by M. Gobin Marie. 2. Varsovie Polonaise, with trombone solo by M. Harndoff Marie. 3. Overture to *Masaniello* (Auber). 4. Grand Waltz, "La Reine Marguerite," Marie. 5. Quadrille on English, French, and Turkish Airs, Marie. 6. "Rule Britannia." Conductor of the Band, Mons. E. Marie.

The Palace will open at 9. The music will take place as follows: Band of the Company, at 12.30; Band of the National Guard, at 2. Organ Performance, at 3. Band of the National Guard, at 4. Band of the Company, at 5. Admission as usual, One Shilling. Children under 12, half-price.

By order, GEO. GROVE, Secretary.

### CRYSTAL PALACE CONCERTS.

The second of the series of Concerts of Vocal and Instrumental Music, in the New Orchestra in the Centre Transept, will take place on Friday next, the 14th inst.

Vocalists: Miss Louisa Pyne (her first appearance at the Crystal Palace), Miss Dolby, Mr. Sims Reeves, and Mr. Weiss. Mr. Henry Leslie's Choir of above 100 voices will sing some of their favourite Part-songs in the second part of the programme.

The Band will be largely increased by a number of the leading instrumentalists. Conductor, Mr. Manns. Doors open at 12; concert to commence at 3. Admission by season tickets, or on payment of 5s.; children under 12, half-price. Reserved stalls, 2s. 6d. each extra.

The programme will be duly announced.

By order, GEO. GROVE, Secretary.  
Crystal Palace, May 7th, 1858.

### CRYSTAL PALACE.

SEASON TICKETS, for 1858-59, One Guinea: children under Twelve, Half-a-Guinea.—These TICKETS are NOW READY for issue, and may be obtained at the Railway and Centre Transept entrances of the Crystal Palace; at the Offices of the London and Brighton Railway Company, London-bridge and Reagent-circus, Piccadilly; at the West-end Railway Station at Piccadilly; at the Central Ticket Office, 2, Exeter Hall; and of the usual agents to the Company.

Remittances for Season Tickets to be by cheque or post-office order, payable to George Grove.

Full Programmes of the Season may now be had of all the Agents.

### Miss DOLBY & Mr. LINDSAY SLOPER

beg to announce THREE CONCERTS of CHAMBER MUSIC, at Willis's Rooms, on Monday afternoons, May 17 and 31, and Monday evening, June 14. During the series they will be assisted by Messrs. Sims Reeves, Santley, Sainton, Blagrove, Piatti, Paque, Benedict, G. Russell, and Cusins. Subscription to the series, one guinea; admission to a single concert, half-a-guinea. Tickets for reserved seats may be had of Messrs. Cramer and Co., 201, Regent-street; of Miss Dolby, 2, Hyde-street, Manchester-square; and of Mr. Lindsay Sloper, 70, Cambridge-terrace, Hyde-park.

WILLIS'S ROOMS, KING-STREET.

### MISS ARABELLA GODDARD'S THIRD AND LAST SOIRÉE

Will take place on Wednesday evening, May 12th, to commence at half-past 8, when Miss A. Goddard will have the honour of performing Beethoven's Grand Sonata in B flat, Op. 106.

Reserved seats, 10s. 6d.; unreserved seats, 7s.; to be had, on early application, of Miss A. Goddard, 47, Welbeck-street, Cavendish-square, and at the principal music-sellers.

### SACRED HARMONIC SOCIETY, EXETER HALL.

Conductor . . . . . Mr. Costa.

On Friday next, May 14th, will be repeated MENDELSSOHN'S ATHALIE and ROSSINI'S STABAT MATER.

Vocalists: Madame Clara Novello, Miss Dolby, Miss Rowland, Mr. Sims Reeves, and Mr. Weiss. The illustrative verses of *Athalie* will be recited by Mr. Henry Nicholls.

Tickets, 3s., 5s., and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall.

### HERR ADOLPH SCHLOSSER

Begs to announce that his GRAND EVENING CONCERT will take place at the Hanover-square Rooms, on Wednesday, 12th May; to commence at 8 o'clock precisely.

Vocalists: Madame Clara Novello and Mr. Santley. Pianoforte: Herr Adolph Schlosser.

The orchestra will be complete in every department and include the most eminent performers. Conductor, Mr. Benedict.

Numbered reserved stalls, 10s. 6d., to be had at the principal Music-sellers, and of Herr Adolph Schlosser, 53, Cambridge-street, Hyde-park, W.

### BEAUMONT INSTITUTION,

Beaumont-square, Mile-end.

The LIBRARY (CONCERT and last this season) will take place on TUESDAY EVENING, May 11, 1858. Vocalists: Madame Clara Novello, Miss Poole, Mr. Santley, Mr. Sims Reeves, and a Chorus from the Royal Italian Opera. Violinist, M. Sainton; organist, Mr. Carder. Conductor and pianist, Mr. W. G. Cusins; director, Mr. D. Francis. Hall, 1s. 6d.; balcony, 2s.; reserved seats, 3s.; stalls, 4s.; children, under 14, half-price. Doors open at a Quarter-past 7, commence at 8 o'clock precisely, and conclude at a Quarter to 11.

### MR. J. W. MORGAN,

TENOR VOCALIST,

Address—The Cathedral, Rochester.

MR. AGUILAR begs to announce that he will give a MATINEE MUSICALE at the Hanover-square Rooms on Monday, May 24.

Vocalists:—Miss Lindo (pupil of Signor Ferrari, her first appearance in public), and Signor Ferrari. Instrumentalists:—Herr Jansa, M. Clementi, Herr Goffie, M. Paque, Mr. Howell, and Mr. Aguilar.

Among other pieces will be performed J. S. Bach's Pianoforte Concerto in D minor.

Reserved seats, 10s. 6d.; unreserved, 7s.; to be had at all the principal music-sellers, and of Mr. Aguilar, 151, Albany-street, Regent-s-park.

### HERR OBERTHUR'S Morning Concert

will take place at WILLIS'S ROOMS, THIS DAY (May 8). Artists: Madame Ferrari, Miss Stabach, Signor Ferrari. Piano, Miss Freeth; harps, Miss Chatterton, Miss R. Vinning, and Miss Freeth (who will perform a Nocturne for three harps); concertina, Signor Regondi; violin, Herr Jansa; violoncello, Herr Lidol. Conductors, Herr W. Ganz and Herr Fischer. Tickets, 10s. 6d. and 7s. 6d., to be had of the principal music-sellers, and of Herr Oberthur, 14, Cottage-road, Westbourne-terrace North, W.



**Musical Announcements.**

(Continued.)

**The MISSES M'ALPINE.**

be to announce that their EVENING CONCERT will take place at the Queen's Concert Rooms, Hanover-square, on MONDAY, the 14th of June, at half-past eight, under distinguished patronage. Full particulars will be duly announced.

**THE LEVIATHAN PLATFORM.**

AT HIGHBURY BARN IS NOW OPEN.

Admission, One Shilling—before 7 o'clock, Sixpence.

Conductor, - - MR. GRATTAN COOKE.

M.C., MR. J. BLAND.

Open on Sundays by Refreshment Ticket, 6d.

**ROYAL ITALIAN OPERA, COVENT-GARDEN.**

The nobility, gentry, subscribers, and the public are most respectfully informed that the NEW THEATRE will OPEN on Saturday, May 15, on which occasion will be performed Meyerbeer's grand opera, LES HUGUENOTS.

**MUSIC TRADE—WANTED, a LAD,**

in a wholesale warehouse, accustomed to the above business. Apply by letter, stating last situation, to J.H., 34, Windmill-street, Finsbury.

**CONCERT AGENCY, &c. &c.**

Mr. VAN PRAIG tenders his thanks to his patrons and friends for the liberal encouragement he has for some time received, and trusts it is future to merit the same. He continues his Agency for Concerts, Matinees, Soirees, Balls, &c., &c., at Mr. Brettell's, Anglo-Saxon Printing-office, 25, Rupert-street, Haymarket, where letters addressed to him will be duly attended to.

**Musical Publications.****Church Tune and Choral Book.**

A Collection of Psalm and Hymn Tunes, arranged for Unison or Part-singing, and especially adapted for Congregational use. Compiled and harmonized by T. L. FENN, organist of St. John's Chapel, Hampstead. Middlesex. In cloth, 2s. 6d.

NOVELLO, 69, Dean-street, Soho, London.

**NEW PIANOFORTE MUSIC.**

Rummel's Fantasia from Bolivar, Roberto Devereux, Bayric di Tenda, Martha and Simon Boccanegra, Brindley Richard's Marie Nocturne, The Harp that once through Tara's Halls, The Spirits of the Rhine, Valse, and Old Twister—P. de Vos's Souvenir de Trouvère—Brindisi di l'Onore La Traviata—Beatrice, Mazurka—Loreley, Melodie Allemande—O luce di quest'Anima and Fantasia on La mia Letizia and O Si more—Kühn's Fantasia de Fales, on Via in Fra Diavolo—Nannmann's Eine Ballade—Schubert—Marchen's Rhein Leier Walzer and L'Espresso—Talley's Hymne à Ceres, &c. Also a great variety of new airs, duets, and trios, by Pablo Camarero. London, R. Mills and Son's music library, 140, New Bond-street.

**Musical Instruments.****THE IMPROVED HARMONIUM.**

MR. W. E. EVANS, inventor of the English Harmonium. Exhibited in London in 1844, calls attention to the improvements he has lately made in this instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:—

15, Russell-place, Fitzroy-square,

March 6th, 1858.

DEAR SIR,—I have the greatest pleasure in giving you my opinion upon your Improved Harmonium. The instrument you lent with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of instrument, from its monotonous character, but which you have now completely removed.

I am, dear Sir,

Yours very truly,

WILLIAM STENSDALE BENNETT.

Mr. W. E. Evans, Sheffield.

**SECOND-HAND ORGANS for SALE.**

MESSRS. FORSTER AND ANDREWS, Organ-builders, Hall, have several SECOND-HAND CHURCH and CHAMBER ORGANS for SALE, in thorough repair. Price and particulars forwarded on application.

FORSTER AND ANDREWS,

Organ-builders, Hall.

**An ORGAN FOR SALE—2 Manuals,**

CC to F, containing 18 stops, including 2 doubles, a great ad swell, enclosed in a painted gothic case, and gilt front, in first-rate condition, and the instrument quite as good as any new one. Price £150. Another ORGAN, 1 manual, GG to F, 8 stops, with 7 stops through to GG, solid oak case, and gilt speaking front; warranted. Price £90. Further particulars upon application to MR. BRINDLEY, organ-builder, Sheffield.

**CONACHER and BROWN, ORGAN-BUILDERS,**

Huddersfield, have FOR SALE a SECOND-HAND ORGAN, in first-rate condition, containing 8 stops in the great, CC to F, 5 stops in the choir, CC to F, and 6 stops in the swell, C to F, with 2 octaves of double open diapason pedal pipes, 16 feet. Also an ORGAN containing 7 stops in the great GG to F, and 5 in the swell G to F. Both instruments have handsome painted cases, with gilt pipes in front.

**To the Music Trade and Profession.**

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, C. & P., Amson, Oetmann, Gamre, and Tomkison, are to be had at Messrs. Kelly and Co's, 11, Charles-street, Middlessex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

**Miscellaneous.****HOLLOWAY'S PILLS,**

The most effectual remedy for bowel complaints and disorders of the stomach.—At this season of the year, when these complaints are so prevalent, there is no better remedy than Holloway's Pills, whether as a preventive or cure. When taken in moderate doses, and strict attention paid to diet, the worst cases will be relieved. The strengthening properties of these Pills restore the impaired tone of the stomach, and cleanse the liver. Nothing so good has been discovered for the cure of persons suffering from a long residence in hot climates; and they surpass every other medicine for general family use.

Sold by all medicine vendors throughout the world, and at Professor Holloway's Establishments, 244, Strand, London.

**Exhibitions, &c.****THE ROYAL POLYTECHNIC.**

300th!! EXHIBITION of the Magnificent Dissolving Illustrations of THE REBELLION IN INDIA. These beautiful Views are shown daily at Two.

Startling and unprecedented Dramatic Effects, illustrating THE GRAND PHENOMENA OF NATURE, daily at Four and Nine.

Both the above subjects are accompanied by graphic Lectures, by J. D. Malcolm, Esq.

The Popular Lectures on topics of universal interest, by J. H. Pepper, Esq., Thomas Griffith, Esq., and J. L. King, Esq., are constantly enriched by the addition of New and Striking Experiments, and by Apparatus on that large and effective scale for which this Institution is so justly celebrated.

All the above Lectures and Entertainments have been the frequent subject of commendatory notice by the whole of the London press.

Admission to the whole, One Shilling; Children under Ten, and Schools, Half-price.

**MR. and MRS. GERMAN REED (late**

Miss P. Horton) will REPEAT their ENTERTAINMENT at the Royal Gallery of Illustration, 14, Regent-street, every evening, (except Saturday,) at 8. Saturday afternoon at 3. Admission, 1s. and 2s.; stalls, 3s.; secured without extra charge at the Gallery, and at Cramer, Beale, and Co's, 201, Regent-street.

**THE BATTLE OF BALACLAVA—**

Mr. SANTO's great PICTURE, the Earl of Cardigan leading the Battle of Balaklava, the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co's, 6, Pall-mall.

**ROYAL COLOSSEUM.**

Open from 12 till 5, and from 7 till 11.—ASTRONOMY, every morning and evening, by Dr. BACHOFFNER, with Full Description and Illustrations of the Great Eclipse.—Views of the Halls and Mansions of the English Nobility, with Humorous Descriptions by Mr. Traies.—Musical Illustrations by Miss Clara Fraser, Mr. Ormond, and Mr. Plummer.—Gigantic Diorama of Lisbon.—Mountain Torrent, Caverns, &c. Admission, 1s.; children under 10 and schools, half-price.

**MR. ALBERT SMITH**

has the honour to announce that MONT BLANC is OPEN for the SEASON. The route of the tour is as follows:—The Rhine Panoramas, between Cologne and Heidelberg, forms an introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Base, the Lake of Lucerne, the Jura, the Great St. Bernard, and Geneva, on to Chamonix. The Ascent of Mont Blanc, as before, forms the Entrance. The second part is entirely devoted to Naples and the adjacent points of interest.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

**Theatrical Announcements.****THEATRE ROYAL, HAYMARKET.**

THIS EVENING (Saturday), to commence at 7 with Shakespeare's comedy of TWELFTH NIGHT, in which Mr. Buckstone will appear as Sir Andrew Aguecheek; and Mrs. Charles Young, who is nightly received with the greatest enthusiasm, will sustain the character of Viola; Orsini, Mr. Howe; Malvolio, Mr. Chippendale; Sir Toby Belch, Mr. Rogers; Clown, Mr. Compton; Fabian, Mr. W. Farren; Olivia, Mrs. Buckingham White; Maria, Mrs. E. Fitzwilliam. After which, PLUTO AND PROSERPINE, with the magnificent scenery by Colcott. With the popular ballet of JACK'S RETURN FROM CANTON, by Mr. Arthur Lesleron, Mr. Charles Lesleron, and Miss Louis Lesleron. Concluding with the farce of JOHN JONES.

On Monday, Tuesday, and Friday in next week, Twelfth Night; Pluto and Proserpine; and Jack's Return from Canton. On Wednesday next, return of Miss Reynolds, who will appear as Lady Teale, in Sheridan's comedy of the School for Scandal; Mrs. Candour (first time), Mrs. Wilkins. The School for Scandal will be repeated on Thursday and Saturday. Due notice will be given of the recovery and re-appearance of Miss Amy Sedgwick.

**THEATRE ROYAL, ADELPHI.**

Triumphant success of the celebrated operatic and romantic drama of Guy Mannering, with its powerful cast, which will be repeated every evening.—With the Second Act of the Caliph of Bagdad.—Mr. B. Webster, Mr. Paul Bedford, Miss Evelyn, and Madame Celeste, every night.—THIS EVENING, GUY MANNERING, with new scenery, &c.; by Messrs. B. Webster, Paul Bedford, Fourness Rolfe, C. Selby, Billington, Garden, C. J. Smith, J. Bland; Misses Roden, Mary Keeley, Maria Wilton, Mrs. Cantieley, and Madame Celeste.—With the Second Act of THE CALIPH OF BAGDAD, by Messrs. Fourness Rolfe, P. Bedford; Miss Mary Keeley, and Miss Roden.

**ROYAL PRINCESS'S THEATRE.**

THIS EVENING (Saturday), MUSIC HATH CHARMS; KING LEAR; and SAMUEL IN SEARCH OF HIMSELF.

On Monday, Music Hath Charms; King Lear; and Samuel in Search of Himself. Tuesday, The Stock Exchange, or The Green Business; Faust and Marguerite; and Samuel in Search of Himself. Wednesday, Music Hath Charms; King Lear; and Samuel in Search of Himself. Thursday, The Stock Exchange, or The Green Business; Faust and Marguerite; and Samuel in Search of Himself.



## NOTICES, &amp;c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city news-vendors, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.  
Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 13, Poultry. The West-End agent is Mr. Hammond, 214, Ezzent-street. Single copies of the *Gazette* may be obtained at either of these establishments; but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred.  
Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

## THE MUSICAL GAZETTE

SATURDAY, MAY 8, 1858.

ANOTHER cheap opera! and with it, we trust, another chance for the native writer and vocalist. The experiment to commence on Monday is the natural result of Mr. Gye's intimation to the public that no change is to take place in the system of management at the new Royal Italian Opera-house. Mr. Smith, therefore, has the field entirely to himself. The current of public feeling is running stronger and stronger in this direction, and he has only to play boldly, both in a pecuniary as well as a national sense, to ensure success. We regret to see the advertisements so inexorably *Italianized*; the list of foreign names run in all but an unbroken line from the top to the bottom of the bills. Are we to attribute this to false economy? Were the terms of Mr. Sims Reeves, Madame Clara Novello, and Miss Louisa Pyne too high? or does Mr. Smith wish to assume the character of a humble imitator or rival—a sort of genteel inferiority—to his great neighbour, Mr. Gye, for the purpose of catching a few stray visitors and a little contemptuous patronage from the great? If any such policy as this has entered into his arrangements, we can assure him with equal sincerity and regret that it will do him no honour in public opinion or with the intelligent portion of his visitors. The public, who are becoming more and more alive to the claims of their native artists, will certainly resent any attempt to ignore these claims by subserving to the foolish and obsolete prejudices of any class of people. We have no wish to prejudice Mr. Smith's undertaking, but the great preponderance of foreign names on his bills is, to say the least of it, remarkable, in an enterprise depending so much for success on a policy bold and unprotective in every sense of the word. To the Italian language there is no objection; as it offers no bar to the engagement of native singers, or the performance of native music.

"It is to the removal of the prohibitive subscription, and the appeal thus opened to the general public and musical classes, on which the native writer must rest his hopes, and not on the language in which his music is to be expressed. It is probable that, at present, a foreign opera would be the safer experiment, as public opinion is more in favour of that than of an English lyrical theatre; and, if we advocate the former rather than the latter, it is because in so novel, important, and costly an enterprise, it would be better to keep as far as possible within the current of public opinion."—*Musical Gazette*, August 22nd, 1857.

The harvest is prepared for the reaper; and he that can apply the sickle with but ordinary skill and sagacity, will have his reward in a mine of wealth as well as an honourable position in public opinion.



Monday evening the Queen gave a concert, at which the following artists assisted—Mlle. Titiens, Miss Pyne, Madame Castellani, Miss Balfe, Miss Palmer, Signor Giuglini, Mr. Sims Reeves, Signor Belletti, Mr. Weiss, and Signor Vialletti.

Invitations were issued to a party of about 400.  
The Grand Saloon was fitted up for the occasion.

The following was the programme:—

## PARTE PRIMA.

Quartetto, "O hills, O vales of pleasure," Miss Pyne, Miss Palmer, Mr. Sims Reeves, and Mr. Weiss .. .. .	Mendelssohn.
Duo, "Mira la bianca luna," Miss Balfe and Signor Giuglini .. .. .	Rossini.
Air, "Und ob die Wolke," Mlle. Titiens ( <i>Freischütz</i> ) .. .. .	Weber.
Trio, "Pensa e guarda," Signor Belletti, Mr. Weiss, and Sig. Vialletti ( <i>Margherita d'Anjou</i> ) .. .. .	Meyerbeer.
Air, "Ainsi toujours poussée," Madame Castellani ( <i>Le Lac</i> ) .. .. .	Niedermeyer.
Duo, "Cruel perché fia ova," Mlle. Titiens and Signor Belletti ( <i>Nozze di Figaro</i> ) .. .. .	Mozart.
Air, "Young Agnes," Mr. Sims Reeves ( <i>Fra Diavolo</i> ) .. .. .	Auber.
Coro, "Ave verum," Tutti .. .. .	Mozart.

## PARTE SECONDE.

Quintetto, "Chi vedo e quella," Miss Pyne, Miss Palmer, Mr. Sims Reeves, Signor Belletti, and Mr. Weiss ( <i>Fra Diavolo</i> ) .. .. .	Auber.
Romanza, "Tu m'ami si bell' anima," Signor Giuglini ( <i>La Zingara</i> ) .. .. .	Balfe.
Duo, "Anna tu piangi" Madame Castellani and Signor Belletti ( <i>Assedio di Corinto</i> ) .. .. .	Rossini.
Air, "Convien partir, Miss Balfe ( <i>La Figlia del Reggimento</i> ) .. .. .	Donizetti.
Trio, "Lo sguardo immobile," Mlle. Titiens, Signors Giuglini and Vialletti ( <i>Robert le Diable</i> ) .. .. .	Meyerbeer.
Bolero, "Ouvrez! ouvrez! c'est nous," Miss Pyne .. .. .	Lessauer.
Trio, "Addio," Miss Balfe, Miss Palmer, and Mr. Sims Reeves .. .. .	Curschmann.
Coro, "Gran nome," Tutti ( <i>Gerusalemme Liberata</i> ) .. .. .	Righini.

Mr. Costa presided at the pianoforte.

The following music has been performed at the Palace during the week:—

By the band of the Royal Horse Guards:—

Overture, <i>Proci</i> .. .. .	Weber.
Selection, <i>Figaro</i> .. .. .	Mozart.
Valse, "Peri" .. .. .	D'Albert.
Selection, <i>Rose of Castile</i> .. .. .	Balfe.
Polka, "Rose of the valley" .. .. .	Farmer.

By Her Majesty's private band:—

Overture, <i>Zorlina</i> .. .. .	Auber.
Chorus, <i>Seasons</i> .. .. .	Haydn.
Le Reve, Epi-ode Romantique, clarinetto obbligato, Mr. Williams .. .. .	Müller.
March, "Coriolanus" .. .. .	T. Cooke.
Adagio and Polonaise .. .. .	Wittermann.

## Metropolitan.

## SACRED HARMONIC SOCIETY.

Mendelssohn's *Athalie*, and Rossini's *Stabat Mater*, attracted one of the largest audiences we have seen at the concerts of this society; and the performance was sufficiently good in many respects to justify the assembly of the public in such numbers. We imagine that Rossini was the chief attraction, for Mendelssohn, though abundantly popular through *Elijah*, has yet to be thoroughly appreciated in such a work as *Athalie* by an Exeter Hall auditory.

The sacred drama of *Athalie*, universally esteemed the finest production of Racine, was written in 1690, for the pupils of the establishment founded by Madame de Maintenon, generally known

as the House of St. Cyr, and for which institution Racine had, in the preceding year, produced his other sacred drama, *Ether*.

The incidents of the *Athalie* are taken from the narrative of the history of Athaliah, contained in the Holy Scriptures, to which Racine has made some additions, the most important of which he thus mentions in the preface to his work:—

"History does not specify on what day Jehoash was proclaimed. Some commentators assert it to have been on a feast day. I have chosen that of Pentecost, which was one of the three great feasts of the Jews. On it they celebrated the commemoration of the publication of the Law upon Mount Sinai; and offered to God the first produce of the new harvest, whence it was also called the Feast of First Fruits. I considered that these circumstances would furnish me with some variety for the songs of the chorus.

"I shall perhaps be thought somewhat bold in bringing upon the scene a Prophet inspired by God, and who predicts the future; but I have taken the precaution to place in his mouth no expressions but those taken from the Prophets themselves. Although the Scripture does not in express terms say that Jehoiaha had the spirit of prophecy, as it says of his son, it nevertheless represents him as a man full of the Spirit of God. And besides, does it not appear from the Spirit of the Gospel that he must have prophesied in his capacity of High Priest? I have supposed him, then, to see in the Spirit the grievous change in Jehoash, who, after reigning very piously for thirty years, abandoned himself to the evil counsel of flatterers, and stained himself with the murder of Zachariah, the son and successor of this High Priest. That murder, committed in the Temple, was one of the principal causes of the wrath of God against the Jews and of all their succeeding misfortunes. It is said by some, that from that day the answers of God ceased entirely in the Sanctuary. I have therefore taken occasion to make Jehoiaha foretell the destruction of the Temple and the ruin of Jerusalem. But as Prophets usually mingled consolations with threatenings, and as this was an occasion of placing upon the throne one of the ancestors of Messiah, I have taken the opportunity of making one foresee the advent of that Comforter, for whom all the righteous of old longed. This scene, which is a kind of episode, is naturally connected with music, it having been the custom of most of the Prophets to enter upon their holy transports to the sound of instruments. Witness that troop of Prophets who came to meet Saul with harps and lyres borne before them; and likewise Elisha himself, who, being consulted as to the future by the King of Judah and the King of Israel, said, as Jehoiaha is here made to say, 'Adducite mihi psalterium' (i.e. 'Bring unto me a minstrel'). Beside which this prophecy serves materially to increase the agitation in the piece by the consternation and the different motions into which it throws the chorus and the principal personages."

At the conclusion of the preface to *Ether*, Racine praises the excellence of the music written for that piece, but without mentioning the name of the composer. Some writers have ascribed the composition of the music to both *Ether* and *Athalie* to the celebrated Lulli (who, however, died in 1687, two years before the production of *Ether*); but it appears from Racine's correspondence with Boileau, that it was the production of Jean Baptiste Moreau, a composer attached to the court of Louis XIV., and who died in 1723.

The music of Mendelssohn to the *Athalie* was composed at the instance of the King of Prussia, who had previously employed the illustrious composer to produce music for two of the tragedies of Sophocles, *Œdipus Colonus* and *Antigone*; the great merits of which induced him to desire from the same hand a similar illustration of the *Athalie*.

It may be remarked that *Ether* and *Athalie* were two of the earliest subjects selected by Handel for oratorios, and that the persons who wrote the words of those oratorios for him borrowed largely from the two works of Racine.

The principals on Wednesday evening were Madame Clara Novello, Miss Fanny Rowland, Miss Dolby, Mr. Sims Reeves, and Mr. Weiss. The general rendering of *Athalie* was very fine, though the chorus was far from satisfactory. In "O Sion!" the tenors took the liberty of singing an A flat for an A natural, which did not conduce to the good effect of the piece, and those parts of the choruses marked *piano* were a good round mezzo-*forte*. Still, these are little matters to which we are getting accustomed, which is a rather good thing, for, if we were perpetually to complain, we might be styled the *Querulous Gazette*. The solo parts were perfection. The illustrative verses were recited by Mr. Henry Nicholls, who has a fine voice, and can read, but not in such a style as to satisfy us. We feel sorry for a man that can stand before an audience of 2000 persons, and infuse no more dramatic energy and spirit into his recitation than did Mr. Nicholls on Wednesday evening. The vocal illustration was a very monotonous and drawing affair; we "had as

lief the town crier spoke the lines," and we trust that this gentleman (not the town crier), who is engaged to repeat the recitation on Friday next, will give us a better specimen of elocution than that furnished on the occasion under notice. It has only just occurred to us that the rigid directors of Exeter Hall, who are a perfect set of Lord Chamberlains to the 25th power, may possibly have indicated that each line of the verses recited should occupy a given time, in order that the reading might not partake too much of a dramatic character. Under such circumstances, it would be vain to hope for any modification of the dreariness of last Wednesday's verses.

The performance of the *Stabat Mater* was on the whole much less exceptionable. There was no monotonous elocution to dull the music. The music was easier to execute, and there was evidently more sympathy with the music, on the part of both performers and audience. Costa likes Italian music better than any other, and Madame Novello has sung the *Stabat Mater* in Italy under Rossini's own direction, and feels a sort of property in it. Sims Reeves could not have a finer solo than "Cujus animam." Miss Dolby is amply provided for in the "Fac ut portem." The two ladies have one of the most beautiful duets ever written, and Mr. Weiss ought not to prumble at "Pro peccatis." There are two beautiful quartets, and what more could principals desire?

"Cujus animam" was encored. We must do Mr. Reeves the credit to say that he would not have repeated it, but for the decisive signal of the determined Costa. Mr. Costa will please to accept our unbounded anathemas for this. The duet, "Quiesce hunc," was sung as the composer himself might well like to hear it, by Madame Novello and Miss Dolby, and accompanied to perfection; but in the concluding symphony, a deviation from the completeness occurred, the first oboe entering at the third bar after the close of the duet, instead of the fifth. If M. Barret cannot count his bars' rest, we shall be happy to give him a lesson, not for his own behoof, but because great composers' works should not be trifled with.

The only other remark necessary to make (except that Madame Novello sang the "Inflammatus" plorously, and that Miss Dolby was everything that was excellent in "Fac ut portem") is that Mr. Weiss was too pellet-y in the *staccato* passages of the quartet, "Sancta mater." It is not necessary to bark in *staccato* singing. Rather is it expedient to give a sort of elastic expression to each note, which shall disguise its *staccato* and abrupt character.

What should have induced the choral tenors to sing E flat for E natural in a unison passage in the "Eia mater," we are at a considerable loss to conceive. Perhaps the scale at Exeter Hall has the semitone between the sixth and seventh, instead of between the seventh and eighth.

Concerning the *Stabat Mater*, we found the following remarks in our "book of words":—

"The Hymn, *Stabat Mater dolorosa*, is of great antiquity. Its authorship is variously ascribed to Jacobinus, or Jacobus de Benedictis, a Franciscan friar, who flourished in the early part of the fourteenth century; to Pope Gregory, Innocent III., and John XXII.; and to St. Bernard. The latest writers, however, consider the balance of evidence and probability to be in favour of the Franciscan. It had come into general use by the year 1350, although it was not formally adopted into the service of the church until about 1380. It now forms part of the service appointed for the Friday before Palm Sunday. Of its poetic merits, Sir Walter Scott—no mean judge—has thus spoken.—'It is impossible to hear the *Dile Ira* or *Stabat Mater dolorosa* without feeling that the stately simplicity of the language, differing almost as widely from classical poetry as from that of modern nations, awes the congregation, like the architecture of the Gothic cathedrals in which they are chanted. The ornaments which are wanting to these striking effusions of devotion are precisely such as would diminish their grand and solemn effect; and nothing but the cogent and irresistible propriety of addressing the Divinity in a language understood by the whole worshipping assembly, could have justified the discarding these magnificent hymns from the reformed worship.'

"Some of the most distinguished ecclesiastical composers of nearly every age and country (amongst whom may be mentioned Joaquin des Prez, Palestrina, Durante, Clari, Pergolesi, Domenico Scarlatti, Nicola Fago, Boucherini, Astorga, Haydn, and Winter), have employed their talents in setting the *Stabat*

\* Pergolesi's is for two voices only, and is naturally, and decidedly, meagre.—[Ed. Musical Gazette.]



Never to music. Many of these compositions are in the library of the Sacred Harmonic Society, as well as settings of the hymn by composers of less note (as Vito, Angelo Luzenga, Raimondi, and Giuseppe Lanza).

The music of Rossini for the *Stabat Mater* was composed about the year 1842, but was not performed until the end of 1841 or the commencement of 1842, when (having undergone the composer's revision) it was produced at a concert given at the Italian Theatre, in Paris, the principal vocal parts being sung by Madame Gritti, Madame Albizzati, Signor Mario, and Signor Tamburini. Its success was immediate and decisive, and in June, 1842, it was brought out in London under the direction of Signor Gounod, at a concert held in the Prince's (now St. James's) Theatre, Middle. Lutzer, Middle. Pacini, Signor Mario, and Herr Staudigl being the principal singers. Early in the following month, July, it was given at Her Majesty's Theatre, under the conductorship of Mr. Costa, and with Madame Persiani, and Signori Rubini, Ronconi, and Lablache, as the principal singers. In 1843 it was introduced at the Birmingham Musical Festival.

To which we may add, that nearly every year since it has been performed at one of the morning concerts of the Royal Italian Opera; that in 1854 it was performed at Mr. George Lake's concert at St. Martin's Hall, with the same cast as this last week, substituting Herr Formes for Mr. Weiss; and that, with some alterations in the words, which render the hymn Protestant instead of Roman Catholic, it has been adopted, within the last year or two, by the rigid Exeter Hall directors, who are mightily particular about words, and whose sanction it is necessary for everyone about to hold a performance in their building, to obtain.

#### NEW PHILHARMONIC CONCERTS.

The second concert of the season took place on Monday last, when the following programme was performed:—

##### PART I.

Overture, <i>Zauberflöte</i> .. .. .	Mozart.
Aria, "Parto mio ben" .. .. .	Mozart.
Concerto, in D major, No. 20, pianoforte and orchestra .. .. .	Mozart.
Aria, "Vedrai carino" .. .. .	Mozart.
Symphony in E flat .. .. .	Mozart.

##### PART II.

Overture, <i>Coriolanus</i> .. .. .	Beethoven.
Air, with variations, "Sul margine d'un rio" .. .. .	Mozart.
Solo, pianoforte.	
Scena, "Prendi per me" .. .. .	De Beriot.
Overture, <i>Ruler of the Spirits</i> .. .. .	Weber.

The great points of interest to an audience composed, for the first part, of appreciators of the higher and highest orders of music, were the symphony and the concerto. In two respects the execution of the former disappointed us. The *andante* was wanting in that balance and readiness which we have learnt to expect from the *baton* of Dr. Wylle, and was, moreover, beaten as if "non moto" had been expressed in the score; while, in the *trio* of the fourth movement, we had occasionally *mf* where all should have been *piano*. This was a novel, but by no means an improved re-fig.

The concerto was a great treat. Nothing more exquisitely simple, and at the same time thoroughly artistic has proceeded from Mozart's pen than the *larghetto*. It would seem as though the composer had actually taxed his powers of simplicity in writing to the utmost, while carefully avoiding anything approaching the commonplace. This movement in particular was most delicately and charmingly played by Signor Andreoli, who is a pianist of the greatest neatness. His seat at the instrument and his manner of holding the hand are entirely to our taste. Whether he would be equally efficient in the more elaborate and impetuous music of Beethoven or Mendelssohn remains to be seen. We hope that the opportunity will be afforded. Signor Andreoli's pianoforte solo in the second part had no business in the programme. How often are we to limit upon the absurdity of confounding grand with chamber concertos? Has no composer written short pieces for pianoforte with orchestra that we should have such stuff inserted into a classical concert as the pianoforte solo of last Monday night? It (*polka, fantasque, or gymnastique, or something of the kind*)—it had no name, poor thing, but sounded like a polka) was a

remarkable exhibition of neat and distinct playing, but was completely out of place. If a man were to stick his boot into his hat, and put his boot on his head, it would be considered a mistake, and that the articles of apparel were improperly located. Precisely so it is with these *bagatelles* at grand concerts.

The overtures were finely played.

Miss Louisa Pyne, who is chiefly known by her exceedingly florid vocalization, deserves especial praise for her rendering of "Parto" and "Vedrai carino." Her singing was the extreme of chastity, and she was compelled to repeat the air from *Don Juan*, which was given without ornament. At the same time we must inform Miss Louisa Pyne that it is not proper to bow, applaud the audience ever so vigorously, before the termination of the final symphony.

Madame Lemmens sang the variations on "Sul margine" with much brilliancy, but was not always in tune. The same remark will apply to her singing of De Beriot's *scena*. Neither of these pieces was well accompanied: indeed, we may at once say that the former was done in a very slovenly manner, and that in the latter the wind instruments were too noisy. It might have been the fault of either the conductor or his forces. Let those wear the cap whom the cap fiteth, and let their ways be amended.

The room was nearly filled with a brilliant company.

#### CRYSTAL PALACE.

On Saturday last commenced the new season at the Crystal Palace. We found, on entering, an audience that filled the transept and part of the Handel orchestra, opposite to which the new orchestra is erected. The band appeared to have been strengthened in the string department, and in consequence its somewhat more equally balanced. The following programme was performed to a most listless audience, not even the great tenor succeeding in raising them to enthusiasm:

##### PART I.

Overture, <i>Ruy Blas</i> .. .. .	Mendelssohn.
Cantata, <i>May-Day</i> , Madame Sherrington and chorus .. .. .	Macfarren.
Recitative and aria, "Rage, thou angry storm," <i>Gipsy's Warning</i> , Mr. Weiss .. .. .	Benedict.
Solo for violin, M. Sainton .. .. .	Sainton.
Aria, "Mille Vols," <i>Pa di To'omi</i> , Miss Dolby, Air and chorus, "Come if you dare," <i>King Arthur</i> , Mr. Sims Reeves and chorus .. .. .	Donizetti.
	Purcell.

##### PART II.

Overture, <i>Semiramide</i> .. .. .	Rossini.
Part-song, "The Nightingale" .. .. .	Mendelssohn.
Duet, "Ah! se do mali miei," <i>Tancredi</i> , Miss Dolby and Mr. Sims Reeves .. .. .	Rossini.
Aria, <i>Betty</i> , Madame Sherrington .. .. .	Donizetti.
Madrigal, "Now is the month of maying" .. .. .	Morley.
Invitation à la valse, arranged for orchestra by H. Berlioz .. .. .	Weber.
Song, "The Wanderer," Mr. Weiss .. .. .	Schubert.
Selection from <i>Preciosa</i> , chorus and orchestra .. .. .	Weber.

Macfarren's *May Day* was very well performed by all concerned in it. If the chorus had been properly balanced the effect would have been better. The solos were particularly weak. Why should not the Crystal Palace management set other choral societies an example in this respect? The public take great interest in choral music, and if they pay to hear a choral performance, why should it not be of the best? There is no want of voices or ability. There would be difficulties to overcome (where are there not in striving to obtain excellence?) but the public has yet to hear a choral performance that would equal in excellence the performance of a symphony by a first-rate band. Without doubt it is possible, but not under the present mode of managing these matters. Madame Sherrington Lemmens sang the solo "It was a lover" with much sweetness, the choral burden to it being ably rendered. The whole work evinces great musical ability, and contains some effective orchestral writing, but in our opinion it is patchy. An incident was near as said "it began like Handel and ended like Donizetti." We were highly pleased with Miss Dolby's singing. Her voice and style left nothing to be desired. She managed both to a marvel, and proved that pure, genuine singing can be heard in so large an area with advantage. Her song and the duet with Mr. Reeves were delightfully sung. Madame Lemmens's "In questo

semple" was not so much to our liking. The time was taken too slow, and the singing was laboured. Great expectations were raised by the announcement of Parcell's "Come if you dare" solos by Mr. Sims Reeves. Whether it was that the vast space absorbed too much of the fine resonant tone of the singer, or that he was not sufficiently spirited, we will not venture to say, but the expectations were disappointed. The chorus, too, failed to attach the notes with energy and precision (a very general failing, by the way), and were, besides, too small a body to produce the effect required in such a spirit-stirring composition. Mr. Reeves, however, sang splendidly in Rossini's duett with Miss Dolby, it being difficult to say which excelled Benedict's "Rage thou angry storm" afforded Mr. Weiss an opportunity for vigorous declamation, which seemed much admired by the audience. M. Sinton's concerto we think quite out of place at these concerts, the most beautiful and delicate portions being almost inaudible. The choruses from Weber's *Preziosa* brought the concert to a close. This was a "bonne bouche" reserved till the last, and with judgment. Their freshness and melodic beauty render them ever welcome, and they were done full justice to both by band and chorus.

THE great gold nugget from Australia was exhibited, and there was a display of the upper fountains after the concert.

The following is the return of admissions to the Crystal Palace for six days, from April 30 to May 6:—

			Admission on Payment.	Season Tickets.	Total.
Friday	April 30	(1s.)	.. 1,353	415	1,768
Saturday	May 1	(2s. 6d.)	.. 3,087	3,889	6,976
Monday	" 3	(1s.)	.. 2,208	338	2,546
Tuesday	" 4	..	.. 1,767	299	2,066
Wednesday	" 5	..	.. 2,520	831	3,351
Thursday	" 6	..	.. 2,643	407	3,050
			13,578	6,179	19,757

HERR ERNST PAUER'S SOIREE.—Herr Ernst Pauer gave the first of a series of *soirées musicales* at the Hanover-square Rooms, on Wednesday evening. The rooms were well filled, and the audience expressed their approbation much more warmly than is usual with this class of concerts, in which the most brilliant performances seldom produce any enthusiasm in their hearers. On this occasion, however, a very cordial and, we must add, a very well deserved-encore, was accorded to the last movement in Haydn's trio in G, performed by Messrs. Pauer, Joachim, and Piatti—a *rondo all' ongarese*, the light and brilliant style of which, as brilliantly executed by the performers, seemed completely to carry away the hearers. The concert opened with Beethoven's piano and violin sonata in C minor, op. 30, No. 2, by Messrs. Pauer and Joachim, which was performed with perfect feeling and appreciation of the composer, especially the *adagio* movement, which as rendered in a style which Beethoven would not have thought unworthy of himself; and the other instrumental music comprised Haydn's trio in G, Schumann's trio in D minor, op. 63, a violin solo, "Le Trille du Diable," by Tartini, in which Herr Joachim shewed a faultless execution, and beauty of tone, and two piano solos by Herr Pauer himself. The programme comprised two preludes and fugues by Bach, but for some reason they were not performed.

The vocalists were Madame Pauer and Mr. Santley, the former of whom sang with great taste and feeling a sacred song ("Miserere") by Martini, and two very charming songs by Schubert. Her voice is a mezzo-soprano of very sweet tone, and much power and richness—and she sings with an evident desire to express faithfully the meaning of the music, and not merely to show off her own voice, which many of our principal singers would do well to imitate. Mr. Santley sang a cantata by Gounod—and Mendelssohn's beautiful song "Over yon mountain" with much taste. The former is not a very interesting composition: it is monotonous, and there is too much repetition of a subject not in itself particularly attractive. The latter was substituted for a duett from *Semiramide*, which was promised in the programme. By the way, we must remonstrate with Herr Pauer against making so much alteration in his programme. Sometimes change may be unavoidable: but we can hardly imagine any reason why the change of the *Semiramide* duett for Mendelssohn's song could not have been decided on, and

why Herr Pauer could not have made up his mind what solo he intended to perform, in time to introduce it in an amended programme.

CECILIAN SOCIETY, ALBION HALL.—A performance of Handel's *Israel in Egypt* was given by the members of the society on the 27th ult., assisted by the following principal vocalists: Miss Annie Cox, Miss Fortham, Miss Boden, Mr. J. W. Morgan, and Messrs. Beardwell and Harold. The band and chorus consisted of above one hundred performers. The contralto airs were sung in a satisfactory manner by Miss Boden, as also "The Lord is a man of war," by Messrs. Beardwell and Harold. Miss Cox sang the soprano air, "Thou didst blow," receiving marked applause; also in the solo parts allotted to Miriam, in the final chorus, in which her clear voice told well. The fine tenor solo, "The enemy said," was sung by Mr. Morgan, and was loudly redemanded. Mr. Baines presided at the organ, and Mr. J. G. Boardman was the conductor. The next performance will be Handel's *Esther*, newly arranged with additional accompaniments, by Mr. George Perry.

MISS LIZZY STUART, on Wednesday last, gave her Scotch entertainment, entitled "The Ploughman Poet, and what he did for Scotland," at the London Mechanics' Institute. It consists of a biographical lecture, for the most part well written and arranged, interspersed with songs, sung or read. The lady's voice is good and clear in quality, and her singing expressive. We cannot speak in high terms of her reading; her articulation is occasionally very indistinct, and she disregards emphasis. The song "Green grow the rash-o's," was encored, unworthily, we think, as it is by no means the best in her collection. Her best efforts were decidedly "Mary Morrison" and "Highland Mary." The most beautiful of all Burns's songs, "To Mary in Heaven," was read. There is unfortunately no music to it.

BEAUMONT INSTITUTION.—On Monday evening the fifth concert of the series took place, and was attended, as usual, by an audience that crammed the concert-room. The vocalists were Madame Gassier, Miss Kemble, Miss Eyles, Mr. Sims Reeves, and Mr. Allan Irving. Mr. Svendsen, the Crystal Palace flautist, made his first appearance, and Mr. Alfred Carder performed solos on the organ and pianoforte. Everything went off to the satisfaction of all listeners. A grand concert is announced at the same establishment for Tuesday next.

THE YOUNG FRIENDS SOCIETY'S annual concert took place on Thursday at St. James's Hall. Vocalists: Mdme. Clara Novello, Miss Dolby, Miss J. Wells, Miss Banks, Miss M. Wells, Mr. Barnby, Mr. Sims Reeves, Mr. Montem Smith, Mr. Carter, and Mr. Lawler. Solo instrumentalists: pianoforte, Miss E. Rea; flute, Herr Emil Behm; violin, Herr Louis Ries. Conductor, Mr. Marcellus Higgs; accompanist, Mr. J. G. Calcott.

MR. BLAGROVE'S second quartett and solo concert took place at his residence on Tuesday evening. The quartetts were Mozart's No. 1, and Beethoven's No. 16, which were played by Messrs. H. Blagrove, Isaac, R. Blagrove, and Aylward. The programme also included a duett by De Beriot for two violins, performed by Messrs. H. Blagrove and Isaac; and Sterndale Bennett's sonata for pianoforte and violoncello, played by Messrs. George Russell and Aylward. The vocalists were Miss Spiller and the Quartett Glee Union.

MR. CHAS. SALAMAN repeated his concert-lecture on Beethoven and his compositions at his residence on Tuesday evening, assisted by Miss Eliza Hughes, Herr Deichmann, and Herr Lidel.

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#### HOUSE OF LORDS.—APRIL 29.

##### BARREL-ORGANS SUPPRESSION BILL.

The Marquis of Westmeath, in moving the second reading of this bill, said that, in respect to the nuisance of street music, a reconsideration of the Police Act was not only desirable, but absolutely necessary. The persons who annoyed the inhabitants of London were, as their lordships were aware, chiefly foreigners, and were brought over here by persons who made a profit of their earnings, all wing them only a bare subsistence. Now, the defective condition of the Police Act with regard to this class of persons, was admitted on all sides, and the annoyance they occa-



sioned, particularly in cases of sickness, was perfectly intolerable. Only the other day a case came to his knowledge, in which a respectable person in Belgravia was under the necessity, during his wife's illness of paying men to act as pitroles on all sides, in order to prevent the approach of those nuisances. Several persons had objected to his bill on the ground that it would deny the public the gratification of listening to German bands. It was certainly true that a man could not keep on blowing a brass instrument very long, but a barrel-organ never tired. (Laughter.) But for his own part, he looked upon the streets as the place for traffic, not for fun; still he would have no objection to expunge that portion of his bill which referred to bands. He felt perfectly confident that if a committee of their Lordships' house were appointed on the subject the police would fully bear out all that he had said upon this and a former occasion as to the inadequacy of the Police Act to deal with these nuisances; and as he would not strictly adhere to the precise terms of his bill, but willingly adopt such amendments as their lordships thought necessary, he trusted they would consent to the second reading of the bill.

The Earl of Wilton was understood to say that the nuisances the noble marquis complained of were not, he thought, greater than the exhibition of Punch. He, however, thought that the noise of a barrel-organ was somewhat a relief to the usual monotonous sounds heard in our streets. He would oppose the second reading.

Lord Lyndhurst said that his noble friend had asked him as he came into the house whether he would support the second reading of this bill, and he had consented to do so on the condition that the noble marquis would agree entirely to remodel it upon going into committee. The noble marquis, in everything he undertook, was, he thought, over zealous; and, on the present occasion, in endeavouring to get rid of one nuisance he was about to substitute a nuisance of a much graver character. Was his noble friend aware of the operation of the bill and did he know the limits of the Police Bill? The Police Act extended to 15 miles from Charing-cross, all round the metropolis—a circle, therefore, of 30 miles diameter—(hear, hear)—so that no person upon a public road 15 miles from London could play a single tune, or even one note, upon a flute, without being entitled a "disorderly person," and liable, under the circumstances, to be dragged before a magistrate, and condemned to a month's imprisonment with hard labour. ("Hear, hear," and laughter.) That was one provision of the noble marquis's bill, and such a bill could not pass their lordships' house. Their lordships might read it a second time, but it certainly must be entirely altered. Now, he (Lord Lyndhurst) had a very musical friend who lived in one of those holes called chambers, in Old-square, Lincoln's-inn; he worked from morning to night in the study of his profession. He could conceive him looking out of his window on a fine May morning and seeing the sun shining on the chimney-tops—for it never penetrated farther—and feeling an inclination to walk in the country. Well, he puts his flute in his pocket, and walks to Hampstead-heath, or perhaps goes to Richmond-hill, and sits down to play, which he did so beautifully as always to attract a number of persons around him. But after a few minutes a man in a blue coat, figure A on the collar, comes and asks him to read a bit of parchment, and telling him a magistrate is sitting as the King's Arms, invites him to attend before him immediately. "But for what?" says his friend. "You are a disorderly person, sir." "What do you mean?" "Mean! why, don't you know the Westmeath Bill?" "The what?" says my friend; "why, that must be an Irish Bill." (Laughter.) "No matter, you must come before the magistrate." (Laughter.) Then he is taken, and is sentenced to a month's imprisonment and hard labour as an idle and disorderly person. (Laughter.) It was a very curious bill. It would have the effect of putting an end to that most excellent and laudable establishment, the music in the parks. Besides that kind of music, there were persons who kept up regular bands that from time to time made processions through the streets; these would come within the act. Again, on the 9th of November a great ceremony was performed, when there was a procession of the City companies, with the Lord Mayor, attended with bands of music; and both the bands and those who engaged them would be liable to a month's hard labour. A noble friend of his alluded to some bands that were in London. He could say there were some German bands in London who played most admirably and charmingly, and thereby attracted great numbers to hear them whenever they appeared in the streets; and

yet they would be liable, as idle and disorderly persons, to a month's imprisonment and hard labour. A noble friend of his alluded to Punch. He remembered a discussion upon nuisances taking place in the House of Commons. In that discussion Punch was excepted; but Punch played his panpipes, and thereby brought himself within the scope of this Bill. The magistrate would sentence him at once to a month's hard labour. (A laugh.) In the neighbourhood in which he lived he had observed that always at dinner there was music regularly in the back streets, paid, no doubt, by the humble proprietors, because it was agreeable. He remembered that in very old times—some seventy years ago—a mathematical friend was annoyed by a street organ; but he thought it would be an excellent discipline if he could go on with his studies notwithstanding; he made the attempt, he succeeded, and by-and-by he did not hear it at all. He had heard of a lady who went to engage a house, and who, after the bargain had been made, heard the sound of a smith's hammer in the neighbourhood; she wished to be off with the bargain. "I can't, m'am, do that," was the reply; she went to reside in the house; by-and-by she did not hear the hammer at all, and she lived ten years in the house.

Earl Granville was understood to oppose the Bill. It would put down those excellent German bands, whilst it left a sham weaver, with a strong bass voice, and his wife with a falsetto, untouched, because, instead of good instruments, they used their own lungs.

The Earl of Wilton moved that the Bill be read a second time that day six months.

Viscount Duncannon thought the Bill a very uncalled-for and very unwarrantable interference with the innocent enjoyment of the lower classes of society.

Lord Campbell—I object to any organic change. (A laugh.)

The Marquis of Westmeath, in reply, was still of opinion that the Police Act was inadequate for its purpose.

The amendment was then carried.

## Theatres.

### PRICES, TIME OF COMMENCEMENT, &c.

ADDELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0., £1 11s. 6d.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5. Commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

## ANNOUNCEMENTS FOR THE SEASON.

- May 17.—Mrs. Rickman's first annual concert, The Institution, Gresham-road, Brixton.
- Amateur Musical Society.
- Miss Dolby's *matinée*, Willis's Rooms.
- New Philharmonic Society, concert, St. James's Hall, 8.
- 14.—Mr. Blagrove's quartett concert, at his residence, evening, 4.
- 15.—Anniversary Festival of the Sons of the Clergy, St. Paul's Cathedral.
- Herr Heinrich Böhner's third *soirée musicale*, at his residence, 24, Welbeck-street.
- Herr Pauzer's *soirée*, Hanover-square, 8.
- Mozart's *Requiem* and Beethoven's *Choral Symphony*, St. Martin's Hall, 8.
- Réunion des Arts' *soirée*, Beethoven Rooms, 8.
- 21.—Vocal Association concert.
- Miss Fanny Corfield's concert, Beethoven Rooms, evening.
- 22.—Crystal Palace, first flower-show.
- 24.—Philharmonic Society's fourth concert.
- Mr. Aguilar's *matinée*, Hanover-square.
- 25.—Musical Union *matinée*, St. James's Hall, 3.
- 26.—Royal Botanic Society's exhibition, 2.
- Signor Ferrari's *matinée*, Hanover-square.
- Herr Molique's concert, Hanover-square, evening.
- Mr. Chas. Chaple's concert, Hanover-square Rooms.
- Concert of *La Presse de Londres*, St. James's Hall.
- 27.—Miss Manning's concert, Hanover-square, evening.
- 29.—Middle. D'Herbil's *matinée*, Willis's Rooms.
- 30.—Miss Dolby's *matinée*, Willis's Rooms.
- 31.—Amateur Musical Society.
- New Philharmonic Society, concert, St. James's Hall, 8.
- June 1.—Herr Kottens's *matinée*, Marchioness of Downshire's residence.
- Miss Pelzer's concert, Beethoven Rooms, evening.
- 2.—Royal Botanic Society's Exhibition, 2.
- Middle. Schitzack's *matinée*, Willis's Rooms.
- Mr. H. J. Trout's harp *matinée*, at his residence.
- Réunion des Arts' *soirée*, Beethoven Rooms, 8.
- 4.—Mr. Blagrove's quartett concert, at his residence, evening.
- Miss Mossout and Mr. Brinley Richards' concert, Hanover-square Rooms, evening.
- 5.—Concert, St. James's Hall, evening.
- 7.—Philharmonic Society's fifth concert.
- 8.—Musical Union *matinée*, St. James's Hall, 3.
- Mr. Allan Irving's *matinée*, Hanover-square Rooms.
- Mr. Bodda's concert, Hanover-square Rooms, evening.
- 9.—Herr Pauzer's *soirée*, Hanover-square, 8.
- Her Majesty's second State Ball.
- Vocal Association concert.
- Miss Rothschild's concert, Beethoven Rooms, evening.
- 10.—Concert, St. James's Hall.
- Madame Henrie and Miss Stevenson's concert, Hanover-square Rooms.
- 11.—Royal Society of Female Musicians, Hanover-square, evening.
- 12.—Signor Andreoli's *matinée*, Hanover-square.
- 14.—The Misses M'Alpine's concert, Hanover-square.
- Miss Dolby's *soirée*, Willis's Rooms.
- New Philharmonic Society, concert, St. James's Hall.
- 15.—Musical Union *matinée*, St. James's Hall, 3.
- Her Majesty's Drawing-room.
- 16.—Crystal Palace, second flower-show.
- Réunion des Arts' *soirée*, Beethoven Rooms, 8.
- 17.—Crystal Palace, flower-show continued.
- Herr Jansa's concert, Hanover-square.
- 18.—Her Majesty's second State Concert.
- 21.—Philharmonic Society's sixth concert.
- Herr Kuhe's *matinée*, Hanover-square Rooms.
- 22.—Musical Union *matinée*, St. James's Hall, 3.
- 23.—Royal Botanic Society's Exhibition, 2.
- Crystal Palace, Concert of the Children of the Tonic Sol-Fa Association.
- Royal Academy of Music, by command, St. James's Hall.
- 29.—Musical Union *matinée*, St. James's Hall.
- 30.—Vocal Association concert.
- Réunion des Arts' *soirée*, Beethoven Rooms, 8.
- July 14.—Réunion des Arts' *soirée*, Beethoven Rooms, 8.
- 28.—Réunion des Arts' *soirée*, Beethoven Rooms, 8.
- Aug. 7.—Crystal Palace, summer poultry-show.
- 9.—Crystal Palace, summer poultry-show.
- 10.—Crystal Palace, summer poultry-show.
- 11.—Crystal Palace, summer poultry-show.
- 31.—Birmingham Musical Festival.
- Sept. 1.—Birmingham Musical Festival.
- 2.—Birmingham Musical Festival.

## ANNOUNCEMENTS FOR THE WEEK.

- THIS DAY.—Crystal Palace concert, 3.
- Les Huguenots* at Her Majesty's Theatre.
- MONDAY.—Middle. Claus's *matinée*, Willis's Rooms, 3.
- Her Majesty's first state ball.
- National Guards' band, Crystal Palace.
- Philharmonic Society's concert, Hanover-square Rooms, 8.
- Concert at St. James's Hall.
- TUESDAY.—Musical Union *matinée*, St. James's Hall, 3.
- Concert at Beaumont Institution, 8.
- Don Giovanni* at Her Majesty's Theatre.
- WEDNESDAY.—Mr. Howard Glover's concert, Drury-lane Theatre.
- Miss Arabella Goddard's *soirée*, Willis's Rooms, 8. Free, 1.
- Concert at St. James's Hall.
- THURSDAY.—Signor Operti's *matinée*, Beethoven Rooms.
- Concert at the Royal Surrey Gardens, 8.
- Il Trovatore* at Her Majesty's Theatre.
- FRIDAY.—*Don Giovanni* at Her Majesty's Theatre.
- Sacred Harmonic Society's concert, Exeter Hall, 8.
- SATURDAY.—Crystal Palace concert, 3.
- Les Huguenots*, Royal Italian opera, 8.

## OUR ORGAN-GRINDING TYRANTS.

The House of Lords enjoyed a merry laugh the other night at the expense of a by no means small portion of the public—we mean the sufferers from that greatest plague of life, street music. A petition for abating it, signed by upwards of four hundred of the West End householders, was presented to their Lordships by the Marquis of Westminster; who, among the almost numberless annoyances occasioned by the nuisance, made instance of the following:—

"It was very hard that when a gentleman of limited means had at great expense engaged a music-master for his daughter, and they were sitting at their lesson, one of these organs should come before the house and put an end to it."

This statement, we are told, was received with "much laughter." The idea of some poor devil of a Paterfamilias scraping up some savings to buy his daughter a piano, and being balked by these street-fiends in his hopes to hear her play on it, seemed to their Lordships irresistibly comic. Not being acquainted with the grave side of the picture, it was pardonable surely to look upon the funny one. Residing themselves out of earshot of street music, within houses organ-proof, double-walled and double-windowed, how can they well realise the torments of the awfully more unprotected public, or sympathise with those unhappy thin-bricked householders who can't hear music in-doors because of that outside them. By stuffing wool into the window-sinks one may contrive pretty well to keep the wind out, but no amount of wadding can keep out a wind instrument. The mildest air that's blown upon it will be sure to penetrate. The *aura popularis* is as piercing as a gimlet. If one iron-lined one's shutters and kept them closed all day, one would still have "Old Dog Tray" come whining through the key-hole.

We boast that the house of a Baron is his castle, but this is clearly moonshine, while street music is permitted. It is a castle in the air, as regards at least the chance of comfort in residing in it. Defend it as he may, its master cannot keep the organs out. In fact, there's not a corner of his castle he can rightly call his own. The organ-fiends possess it, even to the cellars. We remember once conceiving what we thought the bright idea of enclosing our coal-bin, and making it our study. Brown studies we were used to, but a black one seemed a novelty. "Could a man be secure" from the plague of street pianos, here if anywhere we thought we might gain that security. In the coal-hole, we imagined, we might "be happy yet." But alas! we were the victims of an aural delusion. Even underground we distinctly heard the grating.

Were the House of Lords as greatly organ-nuisanced as our own and other common people's, the "much laughter" of their Lordships at the thought of the infliction might possibly be changed to the wrong side of their mouths. In their ignorance of what the nuisance really is, how can it be hoped that they should view it seriously? Were a bill to be brought in for the abatement of the plague, we suggest that some few street musicians should be brought in also, and set a-playing to their Lord-



ships during the debate. A couple of hand-organs should be planted by the woodcock, and should strike up by turns to accompany the speeches; while every now and then they might both be played at once, so as still further to perplex the speakers. To prevent the opponents of the bill from being heard, a German band or two might be likewise in attendance, with instructions to play up their most disconcerting pieces, as soon as any oppositionist was seen upon his legs. However strong his lungs and arguments might be, a blast on the trombone would be a knock-down blow to him; and the sweetness of his oratory would be completely wasted on the air of "Keemo Kimo," sobbed by the ophicleide. In the case of a division, we would have some extra squeaking power hurdy-gurdies and a brace or so of bag-pipe stationed in the lobby of the noble oppositionists; so that with closed doors they might have the full advantage of the nuisance they supported.

Were some such stringent means as these to be adopted, we might perhaps obtain some measure of relief, and get an Act of Public Safety passed to save us from street music. As it is, our streets are so infested by banditti, that they are literally not safe for any walkers out but deaf people. Nor are they who stay indoors one atom more secure from them. Spite of all our bolts and bars, they break in on our quiet, and rob us of our time and peace of mind continually. Who can read or write with anything like profit, when almost every hour he nearly has his brains blown out? It is a mere mockery to call England a free country, so long as we are ground down by the grinding tyranny of organ-grinders. The authorities have long ago paid off their Foreign Legion; but there's still a foreign legion of Italian boys and German bands, and home-grown Ethiopians, of whom we should extremely like to be appointed the pay-off-master. We are not, we trust, more than humanly vindictive, but we rather think we should distribute far more kicks to them than halfpence. — (Punch.)

## Provincial.

**BIRMINGHAM.**—**AMATEUR HARMONIC ASSOCIATION.**—On Tuesday evening last, the new oratorio *Judith* composed by Mr. H. Leslie, for the coming festival, was put in rehearsal by the Amateur Harmonic Association, and the expectations formed by the friends of the composer were fully realized. In spite of the drawback of a reading at sight, the peculiarities and the most prominent beauties of the work were brought out in a really clear manner by the ladies and gentlemen of the association, and we venture to augur for the work a reception that will induce Mr. Leslie to go on in this, the highest branch of composition. *Judith* is but a short work, but contains examples of both powerfully dramatic, and exquisitely pathetic, writing. In the interval the opportunity was taken to present to the conductor, Mr. A. J. Sutton, a purse of twenty-five sovereigns, contributed by the members of the association, as a testimonial of their regard, and on the occasion of his marriage. J. O. Moxon, Esq., president, made the presentation in felicitous terms, and it was suitably acknowledged by Mr. Sutton, who expressed his obligations to the ladies and gentlemen under his charge for their uniform courtesy towards him. — *Birmingham Daily Press*, April 29th.

**FAVERSHAM.**—**TRADESMEN'S ANNUAL DINNER.**—A large party dined at the Ship Hotel on Wednesday week. President, Mr. O. Barnes; Vice President, Mr. H. Ashbee. The musical arrangements were under the direction of Mr. Gough, of Canterbury, assisted by Messrs. Plant and Newson. The singing of these gentlemen gave general satisfaction, particularly "Non nobis," "Praise to the souls of the heroes," "King Canute," and the "Witches' Glee;" nor must we forget to mention the high treat afforded by Mr. Gough's singing of the "Old English Gentleman" and the "Ship on fire." Messrs. Plant and Newson also sang their songs very effectively—the utmost good feeling prevailed, and the party broke up soon after eleven o'clock highly pleased with their annual gathering.

**GLOUCESTER.**—Mr. Ellis Roberts, harpist to the Prince of Wales, gave his harp entertainments at the Corn Exchange on Tuesday evening. Miss A. Cox, of London, was the vocalist, and Miss Bessie Mc Wamph, of Monmouth, performed some solos on the pianoforte with marked success. This young lady promises

to take a high position as a pianist. Her execution of Weber's rondo from the sonata in C, evinced the perfect command she has over the instrument, which was shown in a more unmistakable manner in her performance of the fantasia on airs from *La Traviata*, which elicited an enthusiastic encore, when she substituted some more popular music, which was equally well applauded. Miss Cox sang the songs set down for her with great success and good taste. Mr. Roberts's harp performances were something almost wonderful; for little could it be supposed by the uninitiated that such splendid effects could be got out of this instrument, but which, in the hands of such a master as Mr. Roberts, "discourseth most eloquent music"—now powerful with rich ringing chords, and then soft and silvery like the sweet tones of a distant hand. We regret that a much larger audience was not present to enjoy the rare treat which had been provided. — *Glosser Journal*.

**HULL.**—Sir Aston and Lady Clifford Constable entertained a large party during the Easter recess, at their seat in Holderness. An amateur concert was held at the Assembly-rooms here, which was attended by 600 people, for the benefit of the charity schools, the performers consisting of the distinguished party staying at Barton Constable. The music, instrumental and vocal, was of the highest order, and met with great success. The pianoforte was presided over by Mr. William Jay.

**LEEDS.**—The *Leeds Mercury* states that Mr. Henry Smart, of London, and Mr. Spork, of Leeds, are appointed organists for the Leeds Festival; and that Mr. R. S. Burton, of the parish, has been chosen chorus-master. Professor Bennett had an interview with the festival committee on Monday last, when several important matters were settled. It is rumored that the Festival will be held on the 7th, 8th, 9th, and 10th of September, and that the performances will include *The Messiah*, *Elijah*, *Mount of Olives*, and Haydn's *Seasons*. Beethoven's *Mount of Olives* and Spohr's *Last Judgment* were performed before a small audience at the Music-hall, on Monday, under the direction of Mr. Burton. The soloists were Miss Whitham, Miss Freeman, Mr. Westmorland, and Mr. Hinchcliffe. The band (under the leadership of Mr. Rowling) and chorists, numbering about seventy, were highly effective in *The Last Judgment*; but *The Mount of Olives* was not quite so successful. The solos were accurately sung, and in some respects given with much spirit and taste.

**THE BROUSIL FAMILY.**—Five performances have been given at the Music-hall during the week by this clever family, who, we are sorry to say, have not been patronized so much as their musical talents deserve.

**MANCHESTER.**—The ordinary course of musical events in this city progresses as usual, the Monday Evening Concert season being now almost concluded, those recently occurring having been "benefit nights" for various favoured members of the party connected with these popular entertainments. A somewhat startling advertisement is made as regards the annual concert of the conductor of these serial performances, the said remarkable circumstance being the promised presence of "a chorus of 200 professional vocalists"! We are certainly unprepared to answer the frequent inquiry which is made as to the whence this professional phalanx is to come; we shall see how far the realities agree with the loudly trumpeted announcement,—we earnestly hope more satisfactorily than has recently been the case with similar promises.

Of the Saturday Concerts we have only to remark, and with sincere regret, that these really excellent concerts are unworthily supported. It is quite evident that, as regards the multitude, they do not present features of sufficient interest to ensure success, notwithstanding the excellence of the programmes. We had hoped to have noticed a better audience on the last occasion, but the Great Free Trade Hall did not present the appearance we had expected to have witnessed, this fact evidencing the truth of our frequently expressed opinion, for even the presence of our old favourite, Mrs. Sundland, failed to prove sufficiently inducive to draw a numerous audience.

**BOSCO, THE CONJUROR.**—M. B. Bosco, the celebrated sleight-of-hand performer, who is now at Algiers, has written a letter, stating that a person who lately attempted to commit suicide at Manchester is a Pole, who had assumed his name in order to attract the public to his exhibitions.

## A SQUABBLE IN A CATHEDRAL.

A curious dispute has arisen in Carlisle Cathedral, between the Dean of Carlisle and the Rev. T. G. Livingston, the precentor.

Mr. Livingston, in placing the matter before the bishop of the diocese, writes:—"On Friday evening, March 12th (according to the custom which has prevailed for some little time, to which I have acquiesced, but unwillingly), Mr. Ford, the organist, sent me a draft of the musical services for the following week. I made no objection except to one anthem, put down for Sunday evening, the 21st. On Saturday morning, the 13th, according to custom, I sent the draft for the dean's inspection, at the Deanery, with the following words written on it over against the obnoxious anthem:—"I object to this anthem, on the ground that the words of the chorus cannot be sung with propriety as part of the service in a Christian church.—T. G. LIVINGSTON." I heard nothing more till Sunday, the 14th, when, after morning service, I found the draft in the minor canons' vestry, with these words, in the dean's handwriting, added:—"I do not concur in this objection.—F. CLOSE, Dean." In the afternoon of the 14th Mr. Livingston wrote to the dean, asking him to re-consider his judgment. He says:—"The recitative, 'All they that see him,' and chorus, 'He trusted in God that He would deliver him,' which Mr. Ford wishes, are from *The Messiah*. As is suited to an oratorio, they are emphatically of a dramatic character; and this is shown in the chorus (more, perhaps, than in any other one in *The Messiah*), which is exquisitely worked up, so as to bring out the mocking words in their fullest sense, and gives the effect of a chorus of fiends rather than of men. Although this is very beautiful in an oratorio, which is essentially a sacred drama, yet, I submit, the use of this chorus in a service of worship, especially at this season, is simply shocking. Although the 22nd Psalm is used in the daily service, yet the whole context gives a different character to the 8th verse to what it has when thus used alone and dramatically. Last year, when this anthem was performed, I felt the effect to be so utterly opposed to a religious service, that I resolved never again willingly to sanction its use. A simply musical objection, after your having relieved me of all musical responsibility, I would not press; but this is a case which I feel compelled to urge strongly." No answer was received by the precentor to this letter before the time for writing off the customary music lists, on the morning of Monday (15th). Mr. Livingston, after putting off preparing these till the very last moment, substituted for the objectionable anthem Handel's chorus, "Surely He hath borne our griefs." The dean was at morning prayers, but said nothing to Mr. Livingston. Afterwards, however, a letter was received from the dean, as follows:—"As you have been so far wanting in common duty and respect to me, as not to wait for my decision on the point which you referred to my re-consideration in your note of last night, but have presumed to alter the singing paper which had been approved by me, I will not henceforward trouble you to meddle with the singing lists, as I shall prepare them myself weekly, and furnish the organist and choir and authorities with them. Any reply you may wish to make must be addressed to the dean and chapter, as I can receive no further personal explanations from you." The list publicly exposed in the church was altered before the afternoon's service. The anthem, "Surely He hath borne our griefs," had been struck out, and that from *The Messiah* inserted in the dean's handwriting. Mr. Livingston's signature, and the printed word, "Precentor," were also scratched through, and "F. Close, dean," written in their stead. The chapter were now appealed to by Mr. Livingston, and an early day for hearing his statements requested. The chapter clerk responded that the letter would be laid before the chapter at their next meeting, on June 23rd. The clerk's letter also contained a notification of Mr. Livingston's suspension, until the next meeting of the chapter, from the office of precentor. This suspension is deemed unstatutable by Mr. Livingston, no reason being assigned in the notification.—*Manchester Guardian*.

## SHAKSPERIAN FESTIVAL AT STRATFORD-ON-AVON.

The Shaksperian Club celebrated its thirty-fourth anniversary at Stratford on the 23rd ult. There was a public reading of one of Shakspeare's plays in the afternoon by the Rev. Julian Young, son of one of the greatest tragedians of the last generation, which was well attended, and a dinner at Shakspeare's Hall, under the presidency of Mr. J. B. Buckstone, of the Haymarket Theatre, who was supported by a numerous company.

In proposing the principal toast after dinner, Mr. Buckstone spoke as follows:—"Gentlemen, to give the toast of the evening in a way that the subject requires—to illustrate that toast with all the eloquence and fervid feeling it demands—calls for intellectual and poetical qualities that, believe me, I do not possess; yet, as you have so greatly honoured me by your invitation to preside at this festival—an honour which I never could have dreamt would have been conferred upon me—and having had the temerity to accept the invitation, it is now my duty not to flinch, but to stand to my gun like a Briton; and if some of my shots may fly wide of the mark, I will do my best to make a few of them hit. (Cheers.) It is now one-and-twenty years since I first visited Strat'ord. From that time until within the last three or four years, whether I may have been at Birmingham, Leamington, or at any place near this town, I have always felt it to be a delightful duty to enjoy a day here, and I assure you that the happiest hours of my life have been passed in this picturesque and primitive town and neighbourhood. I but state this that you may feel I have the proper veneration for the memory of our Shakspeare, by never omitting any opportunity of visiting his birthplace, and that beautiful church where his yet undisturbed dust reposes. It is pleasant at a meeting like this to celebrate the birthday of our greatest English dramatic poet, to see that it is kept as it ought to be, with feelings of gratitude and affection, and in the way that we keep the birthday of our dear friends and relations that we love. Leigh Hunt, in his *Indicator*, of 1820, writing on Shakspeare's birthday, hoped the time might come when it should be a subject of public rejoicing when the regular feast should be served up, the bust crowned with laurel, and the theatre sparkle with illuminations. He also suggested to the then manager of Drury-lane Theatre, Mr. Elliston, that if he would light up the front of his theatre with the name of "Shakspeare" on the 23rd of April, he would warrant the manager a call from the pit, and whole shouts of acknowledgment. Gentlemen, much of this genial and now venerable writer's hope is realised. I know of several festivals in London to-day to celebrate the occasion, to say nothing of the festival here, while to realise Leigh Hunt's suggestion to the manager at the time the paper was written, I feel much pleasure in telling you that the front of the Haymarket Theatre, in London, of which I have the honour to be the lessee, is this evening illuminated. (Cheers.) The illumination consists only of these words, "April 23rd—Shakspeare's Birthday"—though, if the pit was to honour me with a call to-night, there would be some little difficulty in my appearing before it. (Laughter.) And, gentlemen, I know it will please you to hear that, as the Haymarket is essentially a comedy house, the play there to-night is *Much Ado About Nothing*, while at the Princess's Mr. C. Kean gives *A Midsummer Night's Dream*. (Cheers.) In my boyhood, gentlemen, I was a constant reader and ardent lover of Shakspeare; at a very early age many of his patriotic and philosophical passages I knew by heart. Harry the Fifth's heroic reply to his cousin Westmoreland; Talbot's fierce retort to the Countess of Auvergne; the death of Cardinal Beaufort; Hamlet's soliloquy; Macbeth and his air-drawn dagger; and many other immortal fragments were at that time as familiar to me as "household word," and there is little doubt but my intimate acquaintance with them led me at last to become a player and an humble writer for the stage. On emerging from boyhood, and while yet a young actor, I was one of the first members of a Shaksperian Club, called "The Mulberries." It was not then a very promising one, as its meetings were held at a certain house of entertainment in Vinegar-yard, Drury-lane. The club assembled there once a-week; they dined together on Shakspeare's birthday; and in the mulberry season there was another dinner and a mulberry feast, at which the Chairman sat enthroned under a canopy of mulberry branches, with the fruit on them; Shaksperian songs were sung, members would read original papers or poems, relating only to Shakspeare, and, as many artists belonged to this club they would exhibit sketches of some event connected with our poet's life; and I once had the honour of submitting a paper to be read, called "Shakspeare's drinking bout," an imaginary story, illustrating the traditionsary event, when the chivalry of Stratford went forth to carouse with

"Piping Peabworth, dancing Marston,  
Haunted Hillborough, hungry Grafton  
Dudging Exhall, Papist Wicksford,  
Beggary Broom, and drunken Bidford."

(Laughter.) All these pictures and papers were collected to-



gether in a book, which was called "Mulberry Leaves;" and you will believe me, in spite of our lowly place of meeting, that the club was not intellectually insignificant, when amongst its members, then in their youth, were Douglas Jerrold, Lemon Blanchard, the Landseers (Charles and Thomas), Frank Stone, Cattermole, Robert Keely, Kenny Meadows, and subsequently, though at another and more important place of meeting, Macready, Talfourd (the Judge), Charles Dickens, John Foster, and many other celebrities. (Applause.) You will very naturally wish to know what became of this club. Death thinned the number of its members, important pursuits in life took some one way and some another, and, after 20 years of much enjoyment the club ceased to exist, and the "Mulberry Leaves" disappeared no one ever knew whither. For me, gentlemen, to attempt to say anything original respecting our poet, to endeavour to cast a new light upon the brilliancy of his glories, would be simply absurd, for

"Shakespeare tells us it is very silly  
To gild refined gold or paint the lily."

So sing another great English bard, Byron. Yet, while it has been so rightly said, "He was not for an age, but for all time;" while poet, philosopher, wit, and dramatist as he was, may we not also see in him something of the prophet? To endeavour to prove which, I will take but one instance. In the comedy played to-night in London, *Much Ado about Nothing*, amongst the characters there is a great personage called Dogberry. Who that has seen that "pretty heap of flesh" represented—who that has carefully read the dialogue put by Shakespeare into the mouth of that immortal ass, can have escaped fancying that Dogberry was but the "shadow cast before" of "the Circumlocution Office," or of some sapient official in it? (Laughter and applause.) Do we not trace in every speech of Dogberry "the way not to do it." Is he not the type of one of those senseless and fit men, from whom, to any question asked, no direct answer can ever be obtained, because "for the watch to babble and talk is most tolerable and not to be endured." (Laughter.) I have known, gentlemen, persons who have endeavoured to smother Shakespeare—not conceitedly or profanely, but by way of experiment, and it has then been remarked that in many thousand passages written by him, that he always gives the right word, quaint as it may sometimes be. Yet you cannot replace it by any other that would convey the spirit of his meaning half so well. Whenever a different phrase has been substituted for that used by the poet it has always been found not to fit in, not to express so truly what was meant to be conveyed; and the would-be emendator has confessed himself beaten. (Cheers.) As Washington Irving beautifully discourses of "the spire of Stratford Church becoming the beacon to guide the literary pilgrim of every nation to Shakespeare's tomb," I cannot forbear relating a story, not of certain pilgrims, but of certain passengers by a Warwickshire coach, that, years ago, used to pass through this town. The story may, or may not be exactly true, yet, as poetical justice is well carried out in it, I will attempt to tell the tale as told to me. It was the custom of the coachman, on arriving here, to stop with his load before the house in which Shakespeare was born, so that any of the passengers might, if they pleased, alight for a few minutes and inspect the ancient edifice. Now, it happened at one of these stoppages, when the old coach had its full complement of "four inside and 12 out," all the passengers expressed a wish to see the house except "one inside." He was a sallow, demure person in black. I need not describe the colour of his cravat, except that it was orthodox. But, gentlemen, don't be alarmed, he was not a clergyman; he was an accountant! a resident of some neighbouring town. The passengers entered the now cherished dwelling, were soon rapidly writing their names amongst the thousands already inscribed on its humble walls, while the coachman had to wait longer than usual. At this the sedate "one inside" began to rate the driver for his delay, when the delightful passengers reappeared in front of the house. Seeing this, he turned his wrath upon them, denounced their proceedings in strong convective terms, and dommed all the "three insides and twelve outs" to eternal perdition; to which prospects they got humbly submitted, until he had the temerity to assert that our poet was, at that moment, in that place not to be mentioned to ears polite. (Laughter.) It was only then that the "three insides and twelve outs,"—with ladies, God bless them, amongst them—immediately formed a phalanx of indignation, and declared they would not travel any further with the fellow, and insisted upon the coachman

dropping him. He threatened legal proceedings—he was going on important business; but the "fifteen" did not care, they would have him out, and they did. They gave their names and addresses to the coachman, undertaking to guarantee him and his employers against harm. The glorious "fifteen" resumed their seats in and on the vehicle: the coachman gaily cracked his whip, the merry rattle of the hoofs of his four horses echoed through the quiet street, and the old coach went on its way amidst the cheers of the "fifteen," leaving the angry "one inside" alone in his glory on the pavement, in front of the house in which Shakespeare was born. (Laughter and applause.) But the poetical justice to which I alluded was carried still further. This accountant was subsequently discovered to be a defaulter in his business, and I heard the story that I have told you some years afterwards from a poor clerk, once in his employ, and to whom the "one inside" had frequently paid sums as hush money to conceal his delinquencies. In strong contrast to the portrait of this demure accountant, it is indeed pleasant to see amongst the supporters of this festival, and amongst the toasts to be given, that the "vicar and clergy" are announced. That the church should ever look upon a well-regulated stage with suspicion must be regarded as a strange anomaly. Both are teachers—the Church of high and sacred themes, of morals, and of virtue. The stage is also a moral teacher, an instructor, and a satirist, where the "mirror is held up to nature;" where our faults and follies are exhibited, not for the purpose of imitating, but to be beheld painted in living colours, and seen only to be despised. Therefore, to see the clergy here on this occasion proves that the harmony of purpose between the pulpit and the stage is well understood in Stratford and its neighbourhood; and we can only regret that such a gentleman as the present vicar was not the occupier of New Place and of Shakespeare's garden, for then that regretted house and the poet's mulberry-tree might have been spared to this day. (Cheers.) I will now, gentlemen, proceed to give the much-venerated toast of the evening, and though it must be only to the "Memory of Shakespeare," yet we should not be very wrong if we were to drink his health as if he were still living, for, though not in the body, is he not daily talking to us in the spirit of his mighty pages—instilling into our hearts and minds his poetry, his philosophy, his wondrous wisdom, and his mirth? Is not his language as pleasant to our ears and as easy to comprehend as it was in the days of Elizabeth? (Applause.) Not for an age, indeed, but for all time, he stands; and while the foundations of the world remain unshaken will the words of Shakespeare be as familiar to those that come after us as are the first syllables we were taught in infancy. And this is the stamp of the true poet, and which conviction leads me to quote the first lines of a delightful lyric written by my dear and departed friend, Lemon Blanchard, and read at one of the mulberry feasts:—

"Ever since the days of time  
Have poets told their sylvan stories,  
Gemming life with truths sublime,  
And crowning men with living glories,  
Praise to all, but blessings dear  
On him to whom all hearts were given;  
Now a breathing violet here,  
And now a streaming star in heaven.  
Oh! the great, the glorious page,  
The everlasting lines of Shakespeare,  
Ages yet shall feel regret  
At losing thee, my gentle Shakespeare."

(Loud applause.) And now, gentlemen, here, in the town where he was born and where he died, within a few paces of the tomb where his hallowed dust reposes, and within hearing of the gentle murmur of "the soft-flowing Avon," I drink "The immortal memory of William Shakespeare." The chairman resumed his seat amidst the most enthusiastic cheering, and the toast was drunk with befitting reverence.

**MUSIC OF THE HEART.**—The following extraordinary example of eccentricity is related by a Swedish journal:—"Dr. Rhodius, physician, has set to music the palpitations and irregular beatings of the heart of a female who is a patient in the hospital at Upsal. 'This disease, written in musical notes with quavers and semi-quavers, forms,' says the journal, 'a kind of waltz, and is one of the greatest curiosities of pathological anatomy.'"

## ORGAN

CASTLE DONNINGTON.—On Tuesday week the organ at the parish Church was opened, pursuant to announcement. The weather was most propitious, and a large congregation assembled to celebrate its inauguration. The instrument was built by Messrs. Forster and Andrews, of Hull. The great organ compass is from CC to G, and contains seven registers, and the swell organ is from tenor C to G, and contains five registers. The pedal organ ranges from CCC to D, and contains twenty-seven bourdon pipes. There are three composition pedals. The tone of the instrument was considered very superior, containing many sweet-toned stops, as well as great power and brilliancy. The full organ is of ample power for the requirements of this fine old Church, and the case quite in keeping with its general architecture. The organ was ably presided over by Mr. Birch, of Derby, supported by an efficient choir. Kent's Anthem, "Give the Lord the honour due," was sung with great taste. The Rev. W. Cadman, M.A., rector of St George the Martyr, Southwark, preached a most impressive sermon on the occasion. The text was taken from Psalms, lxxviii., 4, "Sing unto God, sing praises to his name: extol him that rideth upon the heavens by his name JAH, and rejoice before him." Our space does not enable us to do justice to the sermon or do more than mention some of its outlines. After giving, in a clear and critical manner, the exposition of the text, he proceeded to explain the several revelations of the attributes which Jehovah had given of himself in the Old Testament, illustrating each division in the light of the New Testament, first, as Jehovah the self-existent and author of all being; as Jehovah Jireh, the Lord will provide; as Jehovah Nissi, the Lord our banner; as Jehovah Shalom, the Lord send peace; as Jehovah Tsilkum, the Lord our righteousness; and as Jehovah Shammah, the Lord is there; and concluded with a powerful application that in all these characteristics we were bound to praise Jehovah's name; closing his discourse, which was listened to with the most marked attention, with an appeal for the special object for which he was called to plead. This was responded to by the collection of £31 2s. 6d.

LEICESTER.—The new Congregational Chapel, built for the Rev. McAll, in the London-road, was opened on Wednesday last, when the new organ, by Forster and Andrews, of Hull, was played for the first time, by Herr Schneider, organist of St. John's Church. The instrument is prepared for a great many stops, which are not inserted at present, but we observed the double open diapason on the pedals, as well as the great organ diapasons, and keraulophon to be very effective, and have no doubt, when the stops are added, for which preparation is made, the congregation will have, judging from the effect of those already in position, a suitable and excellent organ.

## CORRESPONDENCE.

## CHORAL SOCIETIES IN GENERAL, AND THE SACRED HARMONIC SOCIETY IN PARTICULAR.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Suppose an intelligent musician, who had been accustomed to hear instrumental music and operas well performed, was to be taken to Exeter Hall for the first time in his life to hear a performance by the Sacred Harmonic Society; and suppose that he had read the reports in the daily press of the performances of that society for the last few years; would he be likely to consider they represented the true character of the choral part of the performance? I think not. Suppose this performance was Rossini's *Stabat Mater*, what would he think of the effect of the organ leading every point to be taken up by the chorus in the "Eia Mater," and even with that assistance some erratic tenors shouting wrong notes in a unison passage? or of the chorus, in "In sempiterna Amen," being (obliged to be) accompanied, in addition to the full band, by the full organ throughout, thereby drowning everything but the wind instruments and the trebles, would he be inclined to assent to the assertion that the Sacred Harmonic Society chorus was excellent, or even admit, it was more than passable? No doubt it is about as good as any other

but I maintain that the public is misled by pretensions to excellence on the part of choral bodies, which excellence—according to the existing management of these societies—they are unable to attain. The Sacred Harmonic Society has 'done' much to extend the musical taste of the public, and has expended large sums in engaging the best soloists, but except where the choral music is simple and easy, they are unable to accomplish anything like a correct—not to say effective—performance.

We have now in London several large choral societies beside the Sacred Harmonic—there is the Vocal Association—Mr. Hullab's Singing Class—Mr. Leslie's Choir—The Surrey Gardens Choral Society, &c., and choral music is forming an important feature in many of the large concerts now taking place, but in not one of the choral societies is attendance at rehearsal compulsory, and the performance suffers accordingly. That is not the way a symphony or an opera is rehearsed. Such music is rarely produced until the performers are perfect, and the public has a right to expect correctness at least from vocalists as well as instrumentalists. These societies are composed of amateurs who have grown into the present system, and it is perhaps hopeless to expect amendment from them, but surely there is an opening for a society consisting of members that would attend rehearsals—that would perform the music correctly—that would have sufficient patience to study the composer's intention, and give some expression, and light and shade to the music,—a society that would take a higher stand than the present unfinished style of performances.

I am, Sir,  
Your obedient servant,  
"EXCELSIOR."

## THE VOCAL ASSOCIATION.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR.—Mr. Benedict gladdened the heart of every good and true member of the Vocal Association on Tuesday evening, by informing them that next season he intended to make some very stringent rules, and should insist on their being adhered to. First and foremost, he is to examine personally all members wishing to belong to the society in classes of ten or twelve at a time; and, secondly, a strict and punctual attendance at rehearsal is to be positively enforced. These, Sir, will be great reforms, and will enable our worthy and indefatigable conductor to form a choir of whose performances he will not feel ashamed; and I am sure I am only expressing the feelings of the society when I say that any rules that Mr. Benedict may propose, which will enable him to carry out his excellent intentions, will be cheerfully and cordially supported by every efficient member of his choir.

I am, Sir,  
Your obedient servant,  
Vox.

6th May, 1858.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR:—There can be no doubt that the complaints as to the inefficiency of many members of the society are well grounded in fact. The demand at the outset, for a subscription from the performing members, was a grievous error. But the thing being done, it seems to me that there is but one course open to the committee, viz., to assure the non-performing subscribers that when the year is expired (in August next, I think) the subscription of performers shall be abolished, and the strictest examination as to capability be substituted. This is the most can did course, and the one to which the committee must, sooner or later, come.

An association must, to attain excellence, be guided by the public criticism of their performances, as evinced by said public supporting the body by its discriminating patronage. Any other means of bolstering up a society may be well left to those whose objects are self-amusement and mutual congratulation, in place of artistic superiority and performance.

I am, Sir,  
Yours obediently,  
PRAETEREA NIHIL.

## WINDSOR AND ETON ROYAL GLEE AND MADRIGAL SOCIETY.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—May I beg that you will correct an error which appeared in your publication of May 1st. It states, the Glee and Madrigal Society gave its fourth concert, &c. &c. It ought to be the Choral Society.

The Glee and Madrigal Society's sixth and last concert of the season took place on February 15th.

I enclose my card, and remain,

Dear Sir,  
AN OBSERVER.